



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

APRIL/MAY '92

THE ADVERTISING DILEMMA

**TO ADVERTISE OR
NOT TO ADVERTISE
— IS THAT THE ONLY
QUESTION?**

**TO SHOCK OR NOT
TO SHOCK?**

PART I

The American Business Press, in their study analyzing the relationship between advertising and sales during the severe downturn of '75/'76, discovered that there was a distinct correlation between maintaining and cutting advertising in terms of consequent sales and net income. McGraw-Hill came to the same conclusion in their study of the '81/'82 recession. Companies that continued to advertise during those grim economic periods fared significantly better than those that decreased their marketing output. In

fact, McGraw-Hill reported that those that cut back improved their sales by only 19% between 1980 and 1985. Those who maintained or went forward, experienced a whopping 275% increase! Obviously, the importance of advertising to surviving and even thriving during a recession is significant. But, how can a company be sure that the budget is achieving maximum impact with the consumer? One approach is to take the controversial route using the trendy "shock" approach.

continued on page 2



ANNE KLEIN II

FIRST LOOK AT FALL

In a difficult economy, designers and retailers look towards Bridge and secondary collections to pick up sales. Working as a gauge of what's to come, they touch upon the important trends that will show up in the Fall designer collections. Many Seventh Avenue designers are restructuring their price points to accommodate fewer buying dollars.

The strongest trend of the season is the pantsuit. Pants have become the answer to the hemline debate; in classic shapes paired with modern jackets, today's pants take on a whole new meaning. The menswear influence continues with traditional men's tailoring and fabrications in skirts, dresses, and jackets including pin-stripes, flannels, and tweeds. Fabrics are lightweight and colors darken with black, navy, charcoals, and

browns. Long lengths are being shown almost as much as short and everybody is layering—the "piled on" look is making a comeback.

The Pantsuit

Many are calling it a forties revival, reminiscent of Katherine Hepburn and Marlene Dietrich—pantsuits are everywhere. The classic, full-cut trouser is most popular. At Anne Klein II, the "watch pocket trouser," in a wool/rayon blend, is worn with an elongated jacket, cinched at the waist, in shell, fawn, or navy. Charlotte Neuville pairs her full-cut trousers with a self-belted trench-style jacket in camel wool. Although mannish is in, a touch of femininity shows through. Carmelo Pomodoro puts a silver lace halter top beneath his wool flannel pantsuit.

continued on page 2

One of the biggest proponents of controversial advertising is Benetton, whose Fall/Winter print campaign featured a series of color double trucks. Three ads were rejected by a variety of U.S. publications: a newborn baby with the umbilical cord, a "cherubic" white child embracing a little black child, his hair molded into horns, and the third of a nun and a priest kissing. The resulting media debate was very heated. Bob Garfield wrote of the "devil horns" ad in *Ad Age*:

"If you are sensitive to stereotypes, no matter how ironically intended, you may want to commence picketing right now."

At the time, Benetton defended its "shock tactics" with this statement:

"Benetton is not trying to emphasize the beauty and the quality of its apparel, but rather to capture the interest of people, even the most blase and inattentive. The objective is to provoke reflection and to break through the barrier of indifference."

Of course, the free editorial coverage gained by the controversial campaign vastly expanded Benetton's visibility. The old adage, bad publicity is better than no publicity, ultimately paid off with a 1991 increase in sales of 12% to 2.1 billion dollars. In March, still parlaying the same "shock tactics," they debuted another world-wide print campaign. This one includes photographs of tragedies: a burning car, a "Mafia" hit victim, and an AIDS patient on his deathbed surrounded by grieving family. Again, various magazines have refused to accept some of the ads. The British Advertising Standards called the ads "obscene" and in "bad taste." And in a fax survey, undertaken by *Advertising Age*, 72.4% of the industry respondents said that this latest controversial campaign is not effective marketing strategy, with 83% saying that it would not encourage them to shop there. Benetton's creative director, Oliviero Toscani admitted, "sometimes I thought a certain image would shock more than others." But,

he adds, they like other companies, are simply using emotion to sell a product.

Kenar has also stepped into the controversial advertising arena with their billboard featuring Linda Evangelista. She is sitting with elderly Italian women who are dressed in black. The Italian-American Coalition has asked for that ad to be withdrawn on the grounds of stereotyping. Calvin Klein, this past winter, gained enormous media coverage and debate with the 116 page black and white "outsert" which was packaged into 300,000 editions of October's *Vanity Fair*. Photographed by Bruce Weber, the theme of the Calvin Klein Jeans book was "musicians and motorcyclists" depicting "rock musicians" performing on the road. Nudity and semi-nudity were flagrant in the "outsert," pages of which were later featured as print ads. The reported \$1 million cost of the project was money well spent, since in the two weeks following the campaign's launch, the Bloomingdale chain reported a 30% increase in Calvin Klein Jean sales.

Television, too, has been a vehicle for a recent controversy. The "Made in

U.S.A." commercials produced by Warwick, Baker & Fiore for the Crafted With Pride in U.S.A. Council, focus on job losses in the textile and apparel industry using dramatically gloomy visuals. One of the commercials features an endless procession of unemployed people slowly making their way up the steps of a government building, while a narrator states:

"More than the entire population of Cincinnati. More than all the men and women in the Marine Corps. More than four times the number of unemployed autoworkers. Since 1980, over half a million Americans who make apparel and home fashions have lost their jobs."

According to the council, these spots have proven to be the most successful yet in achieving high levels of awareness (among women ages 25-49, the correct unaided recall of these spots was at 68%). However, the campaign drew fire from Leslie Wexner, chairman of the Limited, speaking as chairman of the Retail Industry Trade Action Coalition, at January's National Retail Federation Conference in New York:

continued on page 6

First Look at Fall continued

Pinstripes

Gray seems to be the number one shade when talking pinstripes. At Ellen Tracy, Linda Allard's double-breasted jacket and short skirts are in gray wool crepe, worn with a black jersey bodysuit. Robert Cos for Evan-Picone designs a long jacket and pants in gray wool. Calvin Klein puts stretch into his pinstripes in a long dress or leggings, and pairs them with black leather.

The Long And Short Of It

Long skirts haven't looked this sexy in awhile. Not just below the knee, but hovering at mid-calf and lower, these skirts have style and are usually wrapped, slit or buttoned for movement—paired with everything, from jackets to bustiers, riding boots or pumps. Andrea Jovine shows a long and straight skirt in a black wool

continued on page 4



CYNTHIA STEFFE

TIMELESS APPEAL...

...around-the-clock

In a season that abounds with choices one thing is clear — there's never been a better time to invest in a suit. Although career dressing is uppermost in many collections, there are also very glamorous dinner suits; while the mainstay is the suit that goes from dawn to dusk and still looks fresh.

The hot topic is skirt lengths. Women can rest easy; for the time being anything goes. Lengths range from 20" and 23" in slim, flippy, or pleated styles, to 32" and 34". For the longer lengths, pleats are the most wearable and flattering, but the cutting edge customer will want to try the pencil slim silhouette that her mother wore in the '50s. The latter works best with a shorter curvy jacket that accentuates the retro mood. Another major trend is the sense of paring down. Banished are the overdone plaids and riotous color blocking. Armani and Calvin Klein influences are apparent everywhere. While a certain amount of embellishment is offered — a fabulous button, unusual piping, etc. — a lot of the overworked designs, so popular these last few seasons, have disappeared. With this new austere, low key mood it's inevitable that trousers play a part. Seen everywhere, they're soft, fluid, and ultimately chic under the long spare jackets. The following collections illustrate these trends, yet possess unique strength and vision.

KEVIN SMITH is young and spirited and his collection reflects that. Luncheon and cocktail suits are his forte — his jewel buttoned black silk trouser suit is a perfect example. Luscious shades of brandy, teal, and amethyst appear in curvy suits of wool jacquard and sateen gabardine.

PSI caters to the career customer with long and shapely silhouettes. For a look that's right for day as well as dinner, there's a smashing glen

plaid four pocket cardigan that slips over wool crepe pants. PSI also shows pinstripes, wool gabardines, and crepes.



ALEX DE BOLZAN creates a beautiful collection for the working woman. Jacquards, wool blends and worsted wool crepes are transformed into updated classics. There's a smart shepherd's check in a notch collared three-button blazer that works with a long slim skirt. The kick pleat gives it maneuverability. The same jacket (in a spice toned jacquard), is shown with matching softly pleated trousers, and a dramatic fringed shawl thrown over the shoulders.

TOM SMITH offers a beautiful wool and mohair "fling" in red, yellow or black. It works over his black/white houndstooth cardigan. Underneath is a short inverted pleated skirt in yellow to match the jacket's piping. This is the place for jewel toned multi-plaids and tweeds. Long and shapely jackets slide over slim skirts or kicky pleated walk shorts.

RENEE DU MARR is right on target with chenille/boucle French tweeds in cherry or blue. Her wool blend black/white checks are touched with cellophane yarn for added dimension. Long shapely jackets are paired with either black crepe flippy skirts, full trousers, or a long knife pleated skirt. There's a full, short jewel toned taffeta skirt, lined and hemmed in a contrasting color, paired with a tweed suit jacket. A great look for evening!

LULU BRAVO commands center stage with her group of pale cashmere suits trimmed with matching dyed fox collars and cuffs. Her gray wool gabardines feature unusual silver embroidery detailing. One of the best is the fitted military jacket with beaded stand-up collar, flap pockets, and textured silver buttons. Black gabardine dinner suits have bugle beaded collars and buttons.

CLAUDE BERT (at International Couture) caters to the executive, fea-

continued on page 4

Timeless Appeal continued

turing pared down sophisticated bodies in muted "Armani" colors. Lightweight wools, gabardines, novelties and wool crepes ease gracefully over the body. A three button gray wool suit sports faux chinchilla at the collar. Its curved pockets echo the lines of the jacket. Very chic, very french.

SYLPH (at Levine & Yarosh) also fills the executive woman's needs with ladylike crepes and flannels. The line is long and lean with an emphasis on interesting buttons and intricate cuts. A red wool crepe jacket is cut off-center to reveal a slim skirt, pleated on one side only. After dark, slim black wool satin and velvet is patterned in a chevron effect and buttoned in diamante squares.

DAVID BIJAN offers fashion looks at bridge price points in a variety of fabrications and colors. A charcoal wool crepe slim suit with notch collar and flap pockets is a classic in the making. His fitted, one-button black triacetate with peak lapels and slim skirt is the ultimate "little black suit" for year-round wear.

JONES NEW YORK has tempting bright gabardines and crepes. Jackets are shapely, with shawl, butterfly, and Peter Pan collars framing the face. Skirts can either be slim or pleated, and youthfully short. One of the best — the wool gabardine pantsuit. The jacket is fitted, with four flap pockets, a notched collar, and a

row of gold buttons. The trousers are pleated for softness.

MORGAN MILLER shows an Armani-inspired jacket in sueded silk. The cardigan has covered buttons, besom pockets and there are soft trousers underneath. For later in the season there are novelties, and bright wool gabardines.

B. LOUISE concentrates on late day suits in couture quality fabrications. There's an elegant cashmere/lame patterned dinner suit. The close to the body jacket is long and double breasted with peak lapels. Underneath is a softly pleated skirt. A fringed lightweight cashmere shawl, in a coordinating pattern, adds a final touch.

FAUST also makes a strong fabric statement. Pure wools, novelties, and cotton brocades are transformed into curvy sculpted luncheon and cocktail suits. The jewel toned cloque features a hip length jacket with cut-away neckline. This is paired with a short slim pencil skirt.

CHRISTIAN DIOR is always the personification of elegance, and this season is no exception. Streamlined shapes flatter the career woman in ottomans, novelties, wools, and shark-skin. Dior makes an issue of collars and cuffs — done to perfection in a navy wool herringbone button front suit with flared skirt and removable crisp white collar and cuffs!



First Look at Fall continued

knit with matching vest and crisp white tuxedo shirt. A gingham check is used for a suit effect at Perry Ellis Portfolio, with velvet trim, worn over a black vest. Donna Karan's long tweed wrap skirt is worn with a lace bodysuit and cropped leather jacket for DKNY.

Pile It On

Layering is making a comeback, and

vests are in the forefront. Over-blouses are shown as part of a suit or worn alone beneath jackets; either way they make a statement. Borrowed from outerwear for a casual look, Calvin Klein uses a number of "fishing vests" in overdyed denim while, Donna Karen shows a quilted vest inspired by construction workers. Toppers, cardigans, and shells are part of the overall collections and often piled on with jackets.

Nights Out

For evening, skirts and dresses override pants in dark, subdued colors and subtle detailing. Cynthia Steffe sculpts a wool faille jacket in midnight navy with black lace detail and shows a matching pleated skirt with a matching lace inset close to the hem. Black wool crepe and Lurex lace pair together for a number of curvaceous dresses at Tom & Linda Platt Studio.

DESIGNER FOCUS...

DIAPOSITIVE USA INC.

Diapositive, a Parisian based company, was founded in 1983 by Sylviane Vauclaire, previously a designer with Agnes B, and her associate, Herve Avrane. Originally established as a contemporary women-swear collection which focused principally on knitwear, upon receiving an enthusiastic response, it expanded to become a more comprehensive and diversified Bridge collection. Their first two stores opened in Paris in 1987, followed by three more between '90 and '91. In addition to these, the company now maintains another store in Aix en Provence and three boutiques within major French department stores (Galeries Lafayette, Printemps, Au Bon Marche). Their network of distribution also grew, and now extends from Europe to the Far East. Last year, an affiliated office was established in New York for the North American market. Suzanne Tsang, an account executive with the New York office, states that there are plans to open a flagship store in Manhattan later this year, which will signal the launch of a retail chain in key cities across the United States. The company is also scheduled to open a boutique in Japan before the end of '92. Meanwhile, the Diapositive collection is available at wholesale in the United States. According to Ms. Tsang, the thrust of the Diapositive collection is exemplified by designer Vauclaire's motto, "L'Air du temps," a sense of timelessness. Each collection has a special feeling," she explains. "Vauclaire designs for a specific woman... that woman falls within the range of 25-45. The collection reflects a youthful identity." The clothing is ultra-flexible, with a strong mix and match element. "That way, everyone is their own designer," comments Vauclaire.

The Fall collection is an extensive one, with many groupings cross-referencing each other. Floral printed or solid cotton/Lycra "basics" in

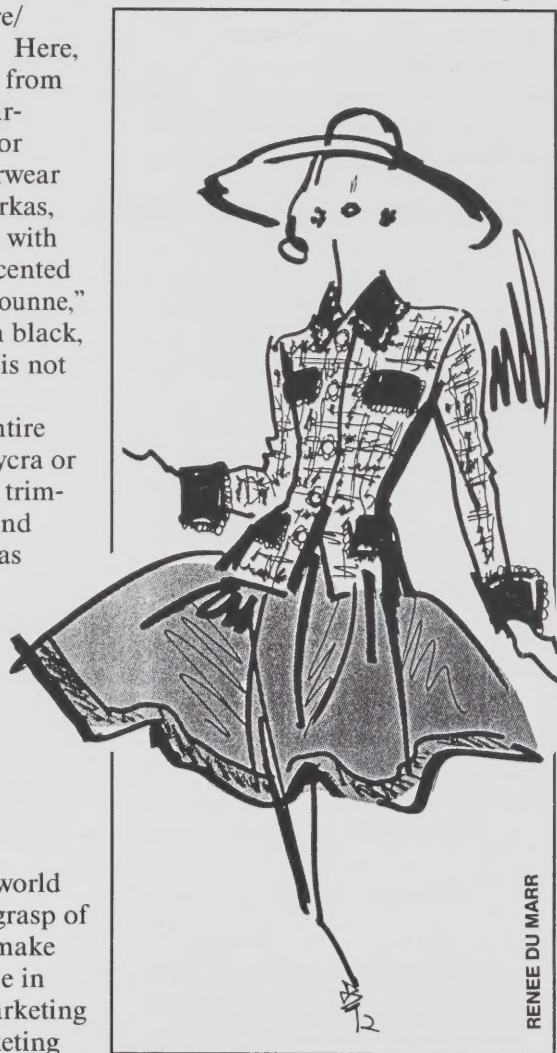
black, brown, navy, heather, or green can be juxtaposed with more structured, tailored pieces from the wool gabardine, twill wool or tweed groupings. The wool gabardine pieces are featured in black, gray, and beige (with some offered in taupe, green, sky blue, and yellow), and are menswear influenced, yet feminine in silhouette. A roomy blazer with four flap pockets in gabardine, or a vest version of the same, can be matched with slim cigarette pants or a slim short skirt. The twill group takes on a '40s mood, as a short jacket with nipped in waist and high closure tops a mid-calf slim button down skirt. A "boyfriend" airy jacket or a '60s double-breasted version, both featured in tweed, are impeccably finished with leather piping. They look fabulous with the matching slim short skirt. The satin reverse crepe group, in black or navy, includes a fit'n flare long sleeve dress with notched collar, long and short pleated skirts, slim pants, and options of tailored jackets or a white, unconstructed shirt jacket. Knitwear encompasses cashmere/silk, cashmere/lambswool, mohair, and wool. Here, the choice is myriad—ranging from ribbed oversized tunics and cardigans in soft pastels to floral or ethnic jacquard jackets. Outerwear consists of cozy waterproof parkas, which are cinched at the waist with self-belt or drawstring and accented with mink collars, or the "Doudounne," their signature, filled jacket (in black, pink or brown polyester), that is not only warm but "tres sportif." Diapositive also features an entire lingerie collection in cotton/Lycra or cotton/wool blends, some lace trimmed, that includes bodysuits and camisoles which can be worn as separates.

Wholesale: \$24 - \$220
214 West 39th St., Suite 303
New York, NY 10018
(212) 944-4270

RENEE DU MARR

Renee Du Marr comes to the world of fashion design with a firm grasp of the business aspects that can make or break a label. With a degree in international business and marketing from NYU, she has held marketing

positions with Karl Lagerfeld, and was vice-president of Perry Ellis for four years. "I got a good feel for handling sales and merchandising during my time with Perry Ellis. My background gives me a different level of understanding product and design. Instead of attempting to go the trendy route, I create wearable, functional clothes," she states. When asked why she chose to major in business rather than fashion design she explains, "creating comes from within... you can't learn that. Being creative is a gift, but running a business is just as important." She adds, "I'm 35 years old, and I design what I am looking for... suits that are versatile, that are not necessarily locked in as an ensemble component. There's lots of attention to detail. For instance, we design our own buttons and cast them here. Depending on the store, I offer a variety of buttons and a variety of different bottoms as options. You don't sell the same components in California as you do in Chicago." According to Du Marr, the company has been "bombarded" with requests



RENEE DU MARR

to do a dress line in addition to the suit collection. She plans to open this new line for Spring '93. "I'm excited about our growth. This is a time when companies have to revamp, be more directional, offer style, quality, and value," she states. "We're not in the '80s anymore. I hope that I am part of the new up-and-coming generation of '90s designers that appreciate those long forgotten customer essentials."

For Fall '92, the collection revolves around different fabrics and color palettes. "Tantalizing Tropicals" features Italian gray and black solid tropical wools which translate from day into evening. For example, an elongated gray single-breasted jacket incorporates lace at the collar and at the hem of the matching short skirt. A black fitted jacket, uses detachable white organza at the collar and cuffs, and tops a coordinating slim skirt. "Haughty Houndstooth," a group in wool/nylon/Viscose, blends red/pink, blue/green, and pink/blue checks. It features a fitted curved hem short jacket, adorned with jeweled buttons, that slips over a matching slim skirt for day or tops a heavy organza two-tone pouf skirt with voluminous net underskirt for evenings. "Captivating Compositions" features black and white windowpane check or plaid in

wool/Viscose/nylon with cellophane yarn running through it. In this group, vinyl is used as a trim on a black/white or blue/white short jacket with four flap pockets. The jacket tops a matching or contrasting pattern slim skirt or pants. Black velvet also acts as an accent at the cuffs and collar of a long fitted jacket. Pearl/gold tone buttons form a decorative single-breasted fastening. A wool crepe group, called "Cosmopolitan Crepes," uses color mixing/tipping in red, taupe, and black. Here, astrakhan is used as a cuff/collar embellishment on a cut-away jacket which tops a 32" pleated skirt, slim short skirt, or pants. "Masterful Melange," a multi-color heather tweed, includes a fit'n flare cutaway collarless jacket which again gives the option of tailored pants, slim skirt, and long or short pleated skirt. Finally, "Lascivious Lace" is a prelude to Holiday '92. Featured in black or cream, it includes a pretty, fitted jacket in solid lace, with pearl buttons on white lace and jet buttons on black lace. This is worn over a short pleated georgette/rayon skirt. Perfect for evening!

Wholesale: \$145 - \$195
252 West 38th St., Suite 904
New York, NY 10018
(212) 768-3734

INTERNATIONAL DATELINE. . .

APRIL 3-10	NEW YORK
FALL COLLECTION (Women's)	
APRIL 7-9	FRANKFURT
INTERSTOFF (Fabrics)	
APRIL 8-12	FRANKFURT
FUR FAIR	
APRIL 10-14	LOS ANGELES
FALL I MARKET (Women's Children's)	
APRIL 24-27	TAIPEI
INT'L FOOTWEAR & LEATHERGOODS	
APRIL 25-28	CHICAGO
FALL BRIDAL	
APRIL 29-MAY 2	MONTREAL
INT'L FUR FAIR	
MAY 6-8	BOLOGNA
LINEAPELLE (Leather)	
MAY 8-12	MAHON, SPAIN
SEBIME (Costume Jewelry)	
MAY 10-12	NEW YORK
FASHION ACCESSORY EXPO	
MAY 10-12	NEW YORK
ACCESSORIE CIRCUIT	
MAY 11-15	NEW YORK
ACCESSORY MARKET	
MAY 11-15	NEW YORK
INTIMATE APPAREL MARKET	
MAY 11-15	NEW YORK
HOSIERY MARKET (Fall II/Holiday)	

The Advertising Dilemma continued from page 2

"I was certainly impressed by the ads. Who wouldn't be? They're very effective. But then I started thinking, and had a little research done on their numbers. When we checked with the official Department of Agriculture and Labor numbers for the period cited, from 1980-1990, we found out that, in reality, the U.S. textile and apparel industry employed about 375,000 fewer people in '90 than they employed in '80."

He went on to state that there is a "hidden tax" that Americans pay for the kind of "protectionism" propounded in these commercials. This led to a media debate regarding the Made in U.S.A. ads, part of which was played out in the pages of Women's Wear Daily. Once again controversy led to free editorial coverage.

It would appear that "shock tactics" definitely hold some advantages, and

are a legitimate form of product advertising. But what about the myriad of companies that go about the business of advertising their product without all the attendant fuss? These companies, who concentrate on attracting their target audience with non-controversial yet highly successful campaigns, will be the subject of Part II of The Advertising Dilemma.

Publisher: Ruth Finley, (FASHION
CALENDAR/INTERNATIONAL)

Editor: Deborah Brumfield

Associate Editor: Maria Carzis Boyes

Copy Editor: Elizabeth Garcia

Contributors: Bridget Biggane, NY
Virginia Borland, NY
Debby de Montfort, NY

Graphic Consultant: S & W Graphics Ltd.

Print/Production: Bill White

Elizabeth Fillmore, NY
Lee Slaughter, NY/PARIS

1 Year Subscription \$100/\$110 (Outside USA) • 153 East 87th Street, New York, NY 10128 • (212) 289-0420

VOL. XX, NO. 8, COPYRIGHT 1991-1992, FASHION INTERNATIONAL